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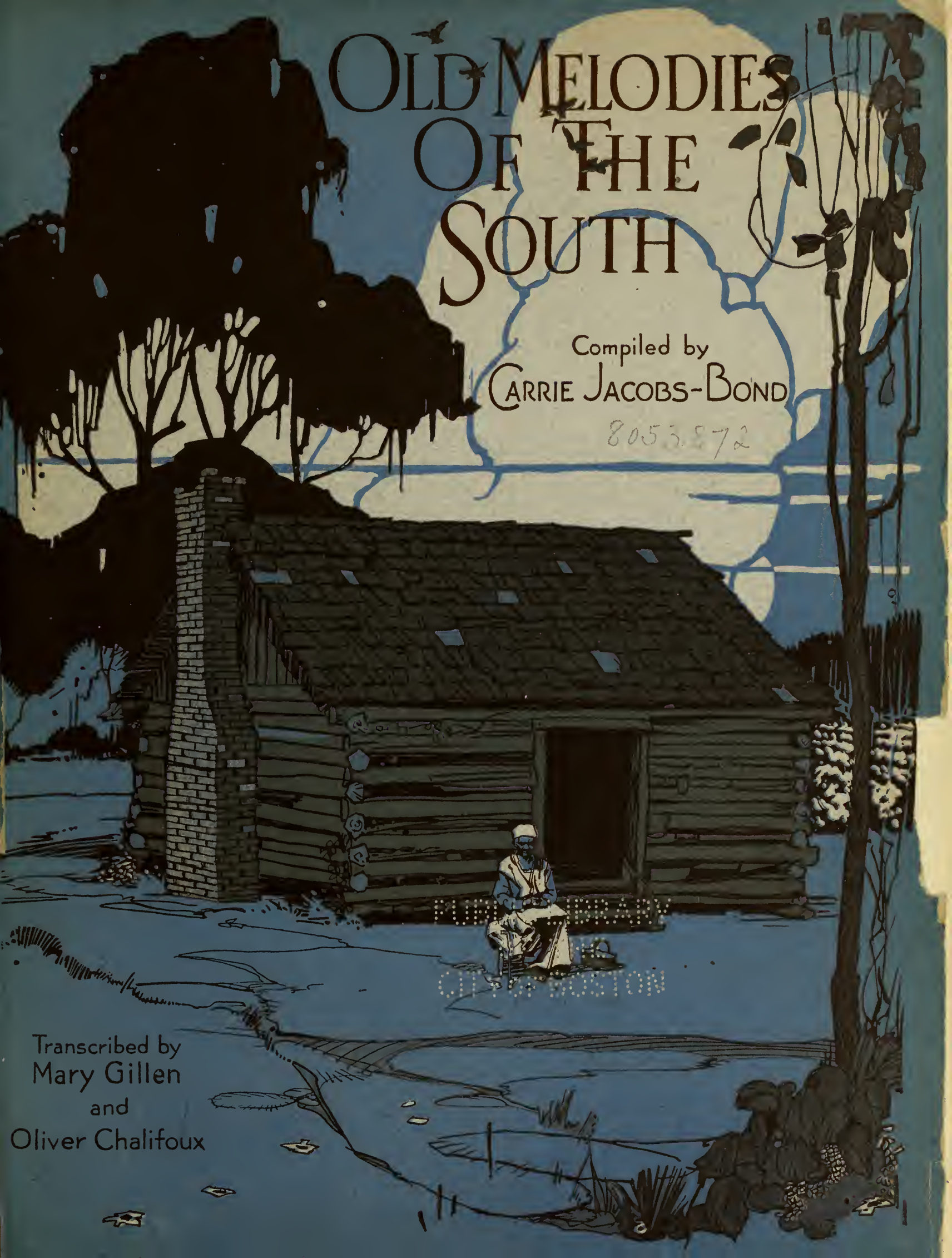




# OLD MELODIES OF THE SOUTH

Compiled by  
CARRIE JACOBS-BOND

8055.872



Transcribed by  
Mary Gillen  
and

Oliver Chalifoux

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*S. L. Smith*  
*Nov. 1895*  
*J*

*1895-1896*

THIS collection of melodies is the genuine expression of the Negro's musical nature. They are truly traditional. The harmonies could have come into being only in the oppressed, but ever aspiring heart of the slave. The unparalleled spirituality with which they ring, and the fatality shown therein, are their most distinguishing qualities.

# My Good Lord Have Been Here

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

To be sung as if portraying the soul's happiness found at last.

Red. Red. Red.

*Strict tempo*

On one Fri-day morn-in', Just bout de break o' day,

An - gel come from heab - 'n, An' rolled dat stone a - way,

Red. Red. Red.



My Good Lord have been here, Blessed my soul an' gone a - way,

This system contains the first four measures of the song. The vocal line is in G major, 4/4 time, with a melodic line that rises and then falls. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

*Joyfully* My Good Lord have been here, Blessed my soul an' gone a - way. *rit.*

This system contains the next four measures. The tempo is marked 'Joyfully'. The vocal line continues the melody. The piano accompaniment features a more active bass line in the later measures. The system ends with a 'rit.' (ritardando) marking.

*rit.*

This system contains the next four measures. It begins with a 'rit.' marking. The vocal line has a rest for the first measure. The piano accompaniment continues with chords and moving lines. The system ends with three measures marked 'Ped.' (pedal).

*With determination* Fight on old war - rior, Don't you mak - er no 'larm;

This system contains the final four measures of the song. The tempo is marked 'With determination'. The vocal line has a rising melody. The piano accompaniment provides a strong harmonic support. The system ends with a double bar line.

Death might o - ver - take you, But death can't do you no harm.

My Good Lord have been here, Blessed my soul an' gone a - way,

My Good Lord have been here, Blessed my soul an' gone a - way.

*rit.*

*rit.*

*rit.*

Would not live a sin - ner, Tell you the rea - son why,

This system contains the first two lines of the musical score. The vocal line is in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Sud - den pain might strike me, An' I would - n't be read - y to die.

This system contains the next two lines of the musical score. The vocal line continues with a half note F#4, followed by quarter notes G4, A4, and B4, then a half note C5, and finally a quarter note D5. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand.

My Good Lord have been here, Blessed my soul an' gone a - way,

This system contains the next two lines of the musical score. The vocal line continues with a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4, and finally a quarter note G4. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand.

My Good Lord have been here, Blessed my soul an' gone a - way

This system contains the final two lines of the musical score. The vocal line continues with a half note F#4, followed by quarter notes G4, A4, and B4, then a half note C5, and finally a quarter note D5. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand. The system ends with a double bar line. The word "rit." is written above the vocal line and below the piano accompaniment.





# Jesus Walked

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

*Allegretto*

*Rhythmically*

Je-sus walked on de wa-ter, On de nine-teenth day of

*Ed.*

May, Je - sus walked on de wa - ter, An' de

peo-ple had to run an' pray.

Pe - ter tried to walk de

wa - ter, But his faith it give a - - way, Pe - ter

tried to walk de wa - ter, An' begged de Lord to lead de

*rit.*



way

Pe - ter could - er reached de land - in', If he

hadn't - er been so feared, So de Lord he went to

meet him, Ca'se Pe - ter had done got so skeered.

*rit.*

*rit.*

# Rise, Mourner, Rise

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

**With Emphasis**

Red. Red. Red. Red.

*With Spirit*

Red. Red.

*With rhythmical swing*

Red. Red.

Writ - ten down my name, At mid-night, Writ - ten down my name, In de Lam' book,

*Red.* *Red.* *Red.* *Red.*

Writ - ten down my name, Hal - le - lu - jah, Writ - ten down my name.

*rit.* *rit.*

*Red.* *Red.* *Red.* *Red.*

*With Emphasis*

*Red.* *Red.* *Red.* *Red.*



*With Spirit*

Rise, El - der rise, An' don't be a - shamed, For

*Red.*

Je - sus Christ de Lam' of God, Writ - ten down my name, In Glo - ry,

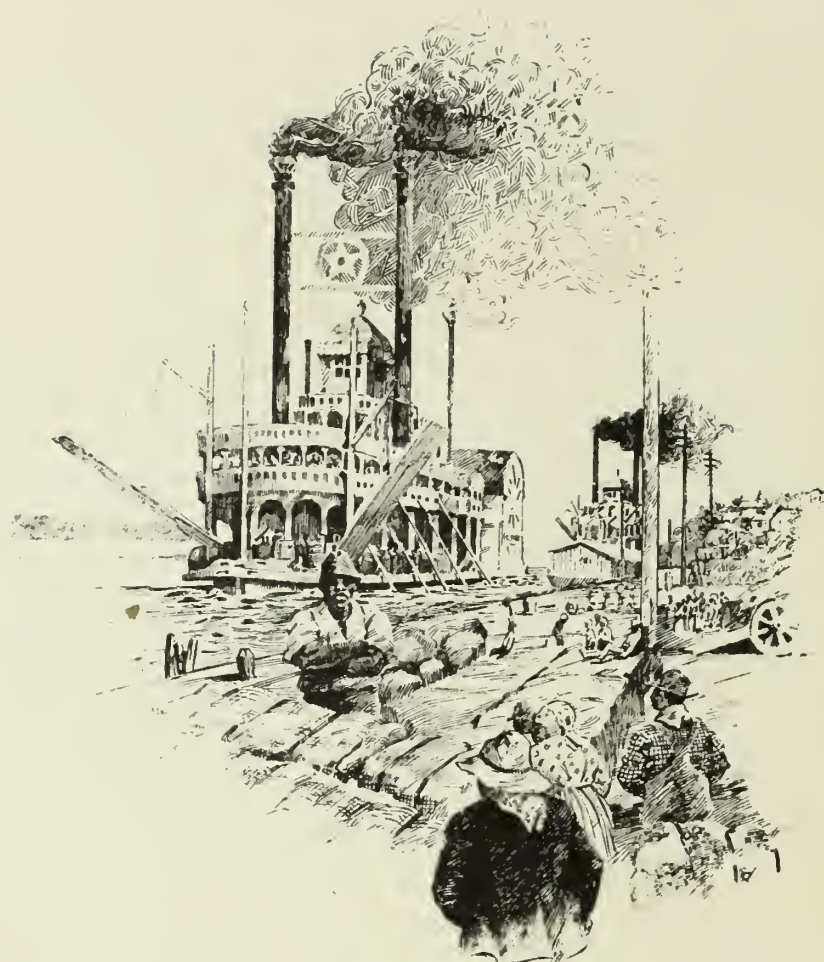
*Red.**Red.*

Writ - ten down my name, At mid - night, Writ - ten down my name, In de Lam' book,

*Red.**Red.**Red.**Red.*

Writ - ten down my name, Hal - le - lu - jah, Writ - ten down my name.

*Red.**Red.**Red.**Red.*



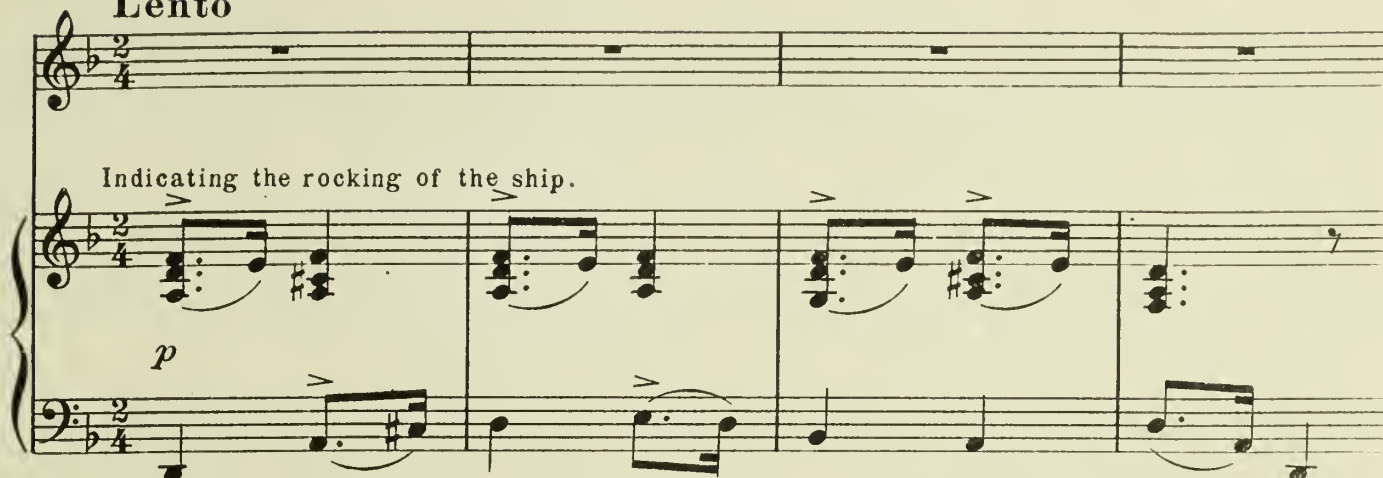
# Ship Is At De Landin'

17

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

**Lento**

Indicating the rocking of the ship.



*p*



Ship is at de land - in', My Lord,



Ship is at de land - in', My Lord,



Ship is at de land - in' My Lord ,

*Ending dreamily*  
*rit.*

Ship is at de land - in'.

*rit.*

Wait - in' on de Sper - it, My Lord, Wait - in' on de

Sper - it, My Lord, Wait - in' on de Sper - it,

*Ending dreamily*  
*rit.*

My Lord, Wait - in' on de Sper - it.

*rit.*

# I Got A Mother In De Heavenly Lan'

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

**Moderato**

The piano introduction consists of four measures. The first measure is a whole rest for the melody. The piano accompaniment begins in the second measure with a series of eighth and sixteenth notes in both hands, featuring dynamic markings like *v* (accents) and *ff* (fortissimo). The key signature has one sharp (F#), and the time signature is common time (C).

The first vocal line is a melody of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes. Below the piano part, there are six 'Red.' markings, likely indicating red ink corrections or specific performance instructions.

I got a moth-er in de heab'n-ly lan', Look-in' fer me,

The second vocal line continues the melody. The piano accompaniment includes some longer note values in the final measures. Below the piano part, there are four 'Red.' markings.

Look-in' fer me, I got a moth-er in de heab-'n-ly lan',



Look-in' fer me, Look-in' fer me, I got a moth-er in de heab'n-ly lan',

Don't spec' to stop till I shake her han', Way o-ver in de Rocks of A-ges,

*rit.*  
Look-in' fer me, Look-in' fer me.

I got a fa-ther in de heab'n-ly lan',

Ped. Ped. Ped. Ped. Ped.

Look - in' fer me, Look - in' fer me, I got a fa - ther in de

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

heab - 'n - ly lan', Look - in' fer me, Look - in' fer me,

I got a fa - ther in de heab - 'n - ly lan', Don't spec' to stop till I shake his han',

*Red.*

Way over in de Rocks of A - ges, Look - in' fer me, Look - in' fer me.

*rit.* *rit.*

# A Great Camp Meetin'

23

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

Thru every phrase must ring the promise of humanities highest hope.

**Lento**

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, featuring a series of chords in the right hand and a moving bass line in the left hand. The key signature has one flat (Bb) and the time signature is common time (C).

There's a

The second system continues the vocal melody with the lyrics "great camp meet - in' o - ver yon - der, great camp meet - in'". The piano accompaniment provides harmonic support with chords and a steady bass line. The tempo remains Lento.

The third system concludes the phrase with the lyrics "o - ver yon - der, great camp meet - in' o - ver yon - der,". The vocal line includes a *rit.* (ritardando) marking over the first measure and a *f* (forte) dynamic marking over the final measure. The piano accompaniment also includes a *rit.* marking in the first measure.

Stress the word *great*, as it describes the campmeeting as synonymous with the great beyond.



On the oth - er side, There'll be no more weep - in'

*ppp*

o - ver yon - der, no more weep - in' o - ver yon - der,

*rit. pp*

no more weep - in' o - ver yon - der, On the oth - er side

There'll be

great re-joic-in' o - ver yon - der, great re-joic-in' o - ver yon - der,

great re-joic-in' o - ver yon - der, On the oth - er side

# Never Said A Mumblin' Word

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

**Moderato**

*Dolefully*

Nev - er said a mum-blin' word,

word, Mum - blin' word, Mum - blin' word, Oh!



*rit.*

Mum - blin' word.

*rit.*

*Sorrowfully*

Drove Him up Cal - va - ry, Oh, they

drove Him up Cal - va - ry, Cal - va - ry,

Cal - va - ry, Oh, Cal - va - ry.

*rit.*

*rit.*

*p*

*Despairingly*

Nailed Him to de

*p*

cross, Oh, they nailed Him to de cross,

*p*

*p rit.*

To de cross, To de cross, Oh, to de cross.

*rit.*

*p*

Red. Red. Red. Red. Red.





# Don't Let Nobody Turn Yer Roun'

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

## Martial

Red. Red. Red. Red.

If I was a sin-ner Tell yer what I would do, I'd

Red. Red. Red. Red.

lay down de ways of sin-in', An' keep on to Gal-i-lee. Don't yer

*With determination*

Red. Red. Red. Red.

let no-bod-y Turn yer roun', Turn yer roun', Turn yer roun', Don't yer

Ped. Ped. Ped.

let no-bod-y Turn yer roun', Keep on to Gal i lee

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

If I was a li-ar Tell yer what I would do, I'd

Ped. Ped. Ped. Ped.

lay down de ways of ly-in', An' keep on to Gal-i-lee, Don't yer

Red. Red. Red.

*With more emphasis*

let no-bod \ Turn yer roun', Turn yer roun', Turn yer roun', Don't yer

Red. Red. Red. Red.

let no-bod-y Turn yer roun', Keep on to Gal-i-lee.

Red. Red. Red. Red. Red.

Red. Red. Red. Red.



If I was a hypocrite, Tell yer what I would do I'd

Red. Red. Red. Red.

lay down de way of er hypocrite, An' keep on to Gal-i - lee, Don't yer

Red. Red.

let no - bod - y Turn yer roun', Turn yer roun', Turn yer roun', Don't yer

Red. Red. Red.

let no - bod - y Turn yer roun', Keep on to Gal - i - lee.

Red. Red. Red. Red.

# John Saw De Angels

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

**Brightly**

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The bass line starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The introduction ends with a half note B-flat and a quarter note A.

*Red.*  
*Gaily, though spiritually*

*Red.*

*Softly, as though heard from a distance*

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in 2/4 time, key of B-flat major. It starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The piano accompaniment is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The bass line starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The first line ends with a half note B-flat and a quarter note A.

John saw de an - gels, Way in de mid-dle of de air,

*Red.*

*Red.*

*Soft*

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in 2/4 time, key of B-flat major. It starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The piano accompaniment is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The bass line starts with a half note B-flat, followed by a quarter note A, then a half note G, and a quarter note F. The second line ends with a half note B-flat and a quarter note A.

John saw de an - gels, Way in de mid-dle of de air, Cry - in'

*Red.*

*Red.*

“Sing on,” Cry - in’ “Sing on,” Cry - in’

Red. Red. Red. Red.

This system contains the first four measures of the piece. The vocal line begins with a melodic phrase in the first measure, followed by a rest in the second, and then continues with a descending line in the third and fourth measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first and third measures are marked with a 'Red.' annotation below the bass line.

“Sing on,” Cry - in’ “Sing on.”

Red. Red.

This system contains measures five through eight. The vocal line continues the melodic phrase from the previous system, with a final note in the eighth measure. The piano accompaniment maintains its rhythmic pattern. The fifth and sixth measures are marked with a 'Red.' annotation below the bass line.

**Brightly**

Red. Red. Red.

This system contains measures nine through twelve. The vocal line is represented by whole rests on a single staff. The piano accompaniment continues with a more active bass line and chords in the right hand. The first, second, and third measures of this system are marked with a 'Red.' annotation below the bass line.



*Gaily**Softly*

John saw de Ho - ly Ghost Way in de mid-dle of de air,

*Red.**Red.**Red.**Red.*

John saw de Ho - ly Ghost Way in de mid-dle of de air, Cry - in'

*Red.**Red.**Red.*

"Ho - ly," Cry - in' "Ho - ly," Cry - in'

*Red.**Red.**Red.**Red.*

"Ho - ly," Cry - in' "Ho - ly"

*Red.**Red.**Red.**Red.*

# I'm Gwine See My Friends Agin

Transcribed by { MARY GILLEN  
and  
OLIVER CHALIFOUX

**Allegretto**

*Mysteriously*

I went in de  
I went in de

*f* *p rit.*

room, I didn't stay long, I looked on de bed, my  
room, I didn't stay long, I looked on de bed, my

moth-er was gone, I'm gwine see my friends a - gin,  
fa - ther was gone, I'm gwine see my friends a - gin,

*Softly*

Hal - le - lu. Shook her hand, An' said "Good -  
 Hal - le - lu. Shook his hand, An' said "Good -

bye" "Hope you - 'll meet me in de sky," I'm gwine  
 bye" "Hope you - 'll meet me in de sky," I'm gwine

*rit.*

see my friends a - gain, Hal - le - lu.  
 see my friends a - gain, Hal - le - lu.

*rit.*

Red.



*With determination*

I'm gwine see my friends a - gin,  
I'm gwine see my friends a - gin,

The first system of the musical score features a vocal melody in G major (one flat) and 4/4 time. The melody is marked with accents and a slur. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

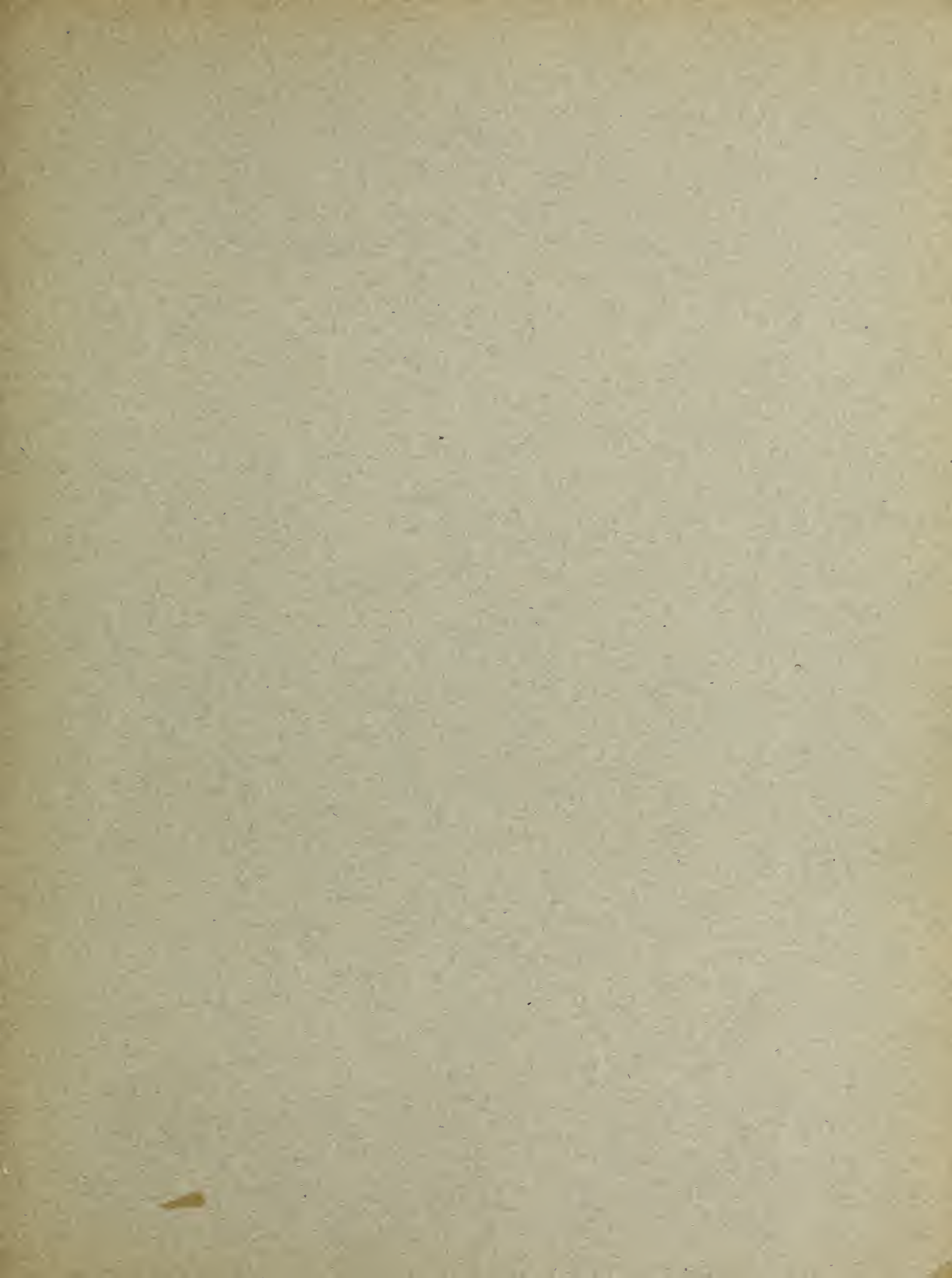
On dat great ris - in' day, I'm gwine  
On dat great ris - in' day, I'm gwine

The second system continues the melody. The piano part includes a dynamic marking of *f* (forte) at the end of the system.

see my friends a - gin, Hal - le - lu.  
see my friends a - gin, Hal - le - lu.

The third system concludes the piece. The piano part features dynamic markings of *ff* (fortissimo) and *rit. P* (ritardando piano). The system ends with a double bar line.







# Some of Carrie Jacobs-Bond's Songs

Song by Mr. David Hughes

## A PERFECT DAY

'Cello Obligato

Words and Music by  
CARRIE JACOBS-BOND

*Moderato espressivo*

Cello

When you come to the end of a per - fect day, And you sit a - lone with your

thought, While the chimes ring out with a cav - al gay, For the

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7-8

## Just A-Wearyin' For You

Word by  
FRANK STANTON

Moderato

Music by  
CARRIE JACOBS-BOND

1. Just a-weary - in' for you, All the time a feel - in' blue,  
2. Eve - nin' comes, I miss you more When the dark gloom's round the door,

Wish - in' for you, wond - rin' when You'll be com - in' home a - gain. Rest - less, don't know  
Seems just like you or - ter be There to o - pen it for me. Latch goes tink - in',

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7-8

## I Love You Truly

Words and Music by  
CARRIE JACOBS-BOND

*Andante con amore*

*p legato* *p sempre legato*

I love you tru - ly, tru - ly,

dear, Life with its sor - row, life with its tear, Pades in - to

dreams when I feel you are near, For I love you tru - ly, dear.

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5-6

Catherine and Dorothy Tate

## HIS BUTTONS ARE MARKED "U.S."

Words by  
MARY HORTON BRADFORD.

Music by  
CARRIE JACOBS-BOND.

*Tempo di Marcia.*

*Moderato.*

My pa - pa's all dressed up in - day, He act - er looked so fine, I  
My pa - pa's sort of glad and sort of sad - I won - der why? And

thought when I first looked at him, My pa - pa was so nice. He's  
at - ter time she looks at him, It makes my ma - ma cry. He's

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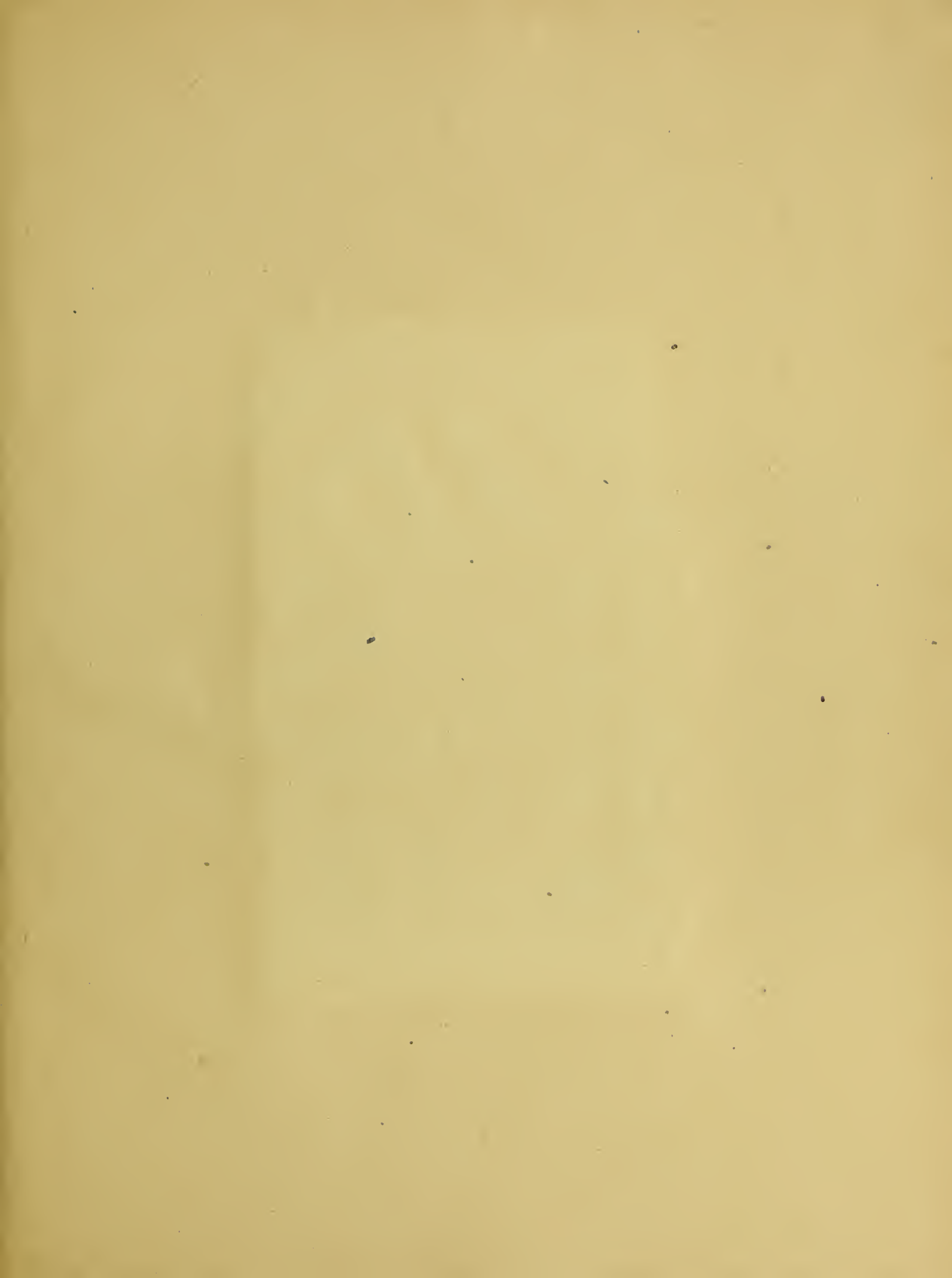












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